

# EDWIN H. LEMARE

## NEW ORGAN MUSIC

- Op. 79<sup>1</sup>. The Lament, Sketch . . . . .  
Op. 79<sup>2</sup>. Consolation, Sketch . . . . .  
Op. 80. Concertstück (in the form of a  
Polonaise) . . . . .  
Op. 81. Lullaby . . . . .  
Op. 82. Christmas Song . . . . .  
Op. 83<sup>1</sup>. Sunshine, Melody . . . . .  
Op. 83<sup>2</sup>. Moonlight, Intermezzo . . . . .  
Op. 84. Gavotte à la Cour . . . . .  
Op. 85. Bénédiction Nuptiale . . . . .  
Op. 86. Maestoso und Pomposo . . . . .  
Op. 87. Souvenir joyeux . . . . .



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LONDON

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## SELECT ORGAN PIECES.

### POPULAR ALBUMS FOR ORGAN:

			NET S. D.
BOELY, A. P. F.	Album of 15 Popular Pieces	(Westbrook)	2 0
LEMMENS, J.	12 Pieces	(Best)	2 0
MERKEL, G.	24 Pieces	(Westbrook)	4 0
WÉLY, LEFÉBURE	25 Pieces	(Westbrook)	4 0

### ORGAN ALONE:

ADAM, A.	Rêverie religieuse	(Best, No. 30)	1 6
—	Cantique de Noël	(Westbrook, No. 1)	1 6
BACH, J. S.	Chromatic Fantasia and Fugue	(Best, No. 48)	2 0
—	Toccatà con Fuga in C minor	(Best, No. 55)	2 0
BEETHOVEN, L. van.	Adagio de la Sonate pathétique	(Fraser)	1 6
BENEDICT, J.	Marche des Templiers	(Best, No. 5)	2 0
BRAGA, G.	La Serenata	(Best, No. 31)	1 6
CALLAERTS, J.	24 Pieces, 8 Books		each 2 6
CHOPIN, F.	Prelude in D flat, Op. 28	(Best, No. 54)	1 0
—	Polonaise Op. 40, No. 1	(Best, No. 9)	1 6
DREYSCHOCK, F.	Berceuse	(Lemare, No. 17)	2 0
ELGAR, E.	Sursum corda, Op. 11	(Lemare, No. 18)	2 0
—	Salut d'amour, Op. 12	(Lemare, No. 1)	2 0
—	Gavotte	(Lemare, No. 26)	2 0
EVANS, E.	Sunday Morning		1 6
FAULKES, W.	See Separate List		
FAURE, J.	Les Rameaux, Hymne	(Westbrook, No. 9)	1 6
GOLDMARK, C.	Andante from the Rustic Symphony	(Lemare, No. 2)	2 0
—	Finale from the Rustic Symphony	(Lemare, No. 3)	2 6
GOUNOD, CH.	Meditation (Ave Maria)	(King Hall)	1 6
—	Nazareth	(Westbrook, No. 2)	1 6
—	Berceuse (Sérénade) and O Salutaris	(Westbrook, No. 15 a. b.)	1 6
GREY, CH. J.	Pieces No. 1. Hymne Céleste		1 6
	2. Chant Triomphal		1 6
	3. Andante Pastorale		1 6
	4. Marche Solennelle		1 6
	5. Berceuse		1 6
	6. Grand Choeur		1 6
	7. Cantilène Dramatique		1 6
	8. Sonata in G minor		2 0
	9. Intermezzo		1 6
	10. Offertoire		1 6
	11. Fantaisie Symphonique		2 0
	12. Symphony in F		2 0
	13. Idylle		1 6
	14. Marche Nuptiale in A flat		1 6
	15. Toccata		1 6
	16. Overture		1 6
	17. Meditation		1 6

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To my friend W. Fiddis Wilson

# SOUVENIR JOYEUX

III Swell (soft 8' & 4')  
 II Great (Wald Flöte 8') uncoupled  
 I Choir (soft Flute 8') - III  
 Pedal (soft 16') - III

EDWIN H. LEMARE, Op.87

Allegretto grazioso  $\text{♩} = 60$

Manual

III *p* *sempre rubato*

Pedal

sempre rubato

This system shows the first four measures of a musical piece. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'sempre rubato'.

dim. rit. a tempo rubato

III

This system contains measures 5 through 8. The tempo changes from 'sempre rubato' to 'a tempo rubato' after measure 6. The first two measures are marked 'dim.' and 'rit.'. A section marker 'III' appears above the third measure. The right hand continues with a melodic line, and the left hand has a steady accompaniment.

II

III (Celeste 8' Lieb. 8' & Trem.)

(add soft 8')

This system covers measures 9 through 12. A section marker 'II' is placed above the second measure. In measure 11, a section marker 'III' is accompanied by the instruction '(Celeste 8' Lieb. 8' & Trem.)'. The instruction '(add soft 8')' is written below the right hand in measure 12. The right hand features a more complex texture with many beamed notes, while the left hand continues with a simple accompaniment.

(Sw. to Ch. in.)

I

II (Sw. to Gt.)

(uncouple pedal)

This system contains measures 13 through 16. Measure 13 has the instruction '(Sw. to Ch. in.)' above it. Section markers 'I' and 'II' are placed above measures 14 and 15 respectively. Measure 15 also has the instruction '(Sw. to Gt.)' above it. The instruction '(uncouple pedal)' is written below the right hand in measure 16. The right hand has a melodic line with some triplets in measures 14 and 15, while the left hand has a simple accompaniment.

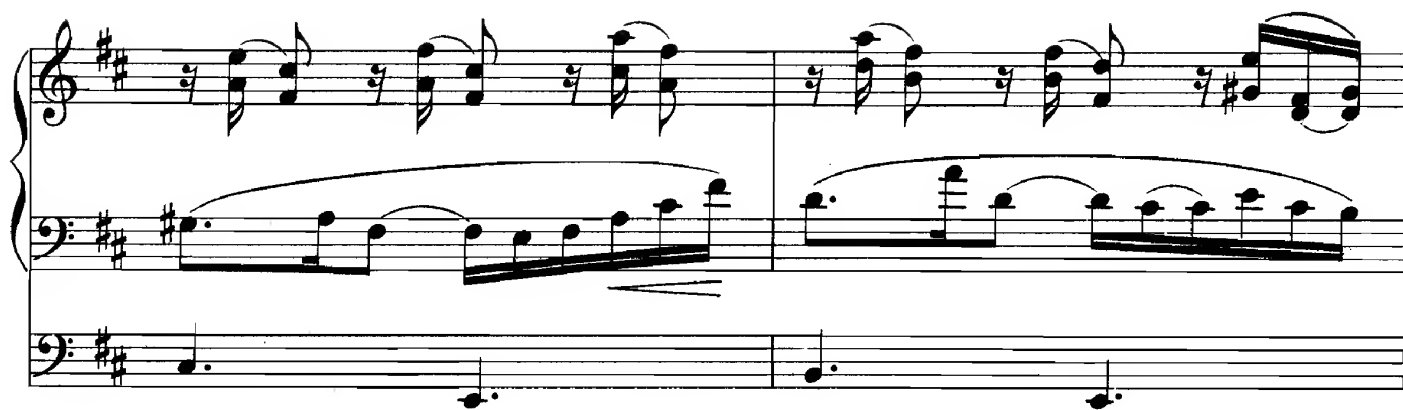
Più tranquillo  $\text{♩} = 144$ 

(add V. H. 8')

(add soft 4')

*rit.* - *a tempo*

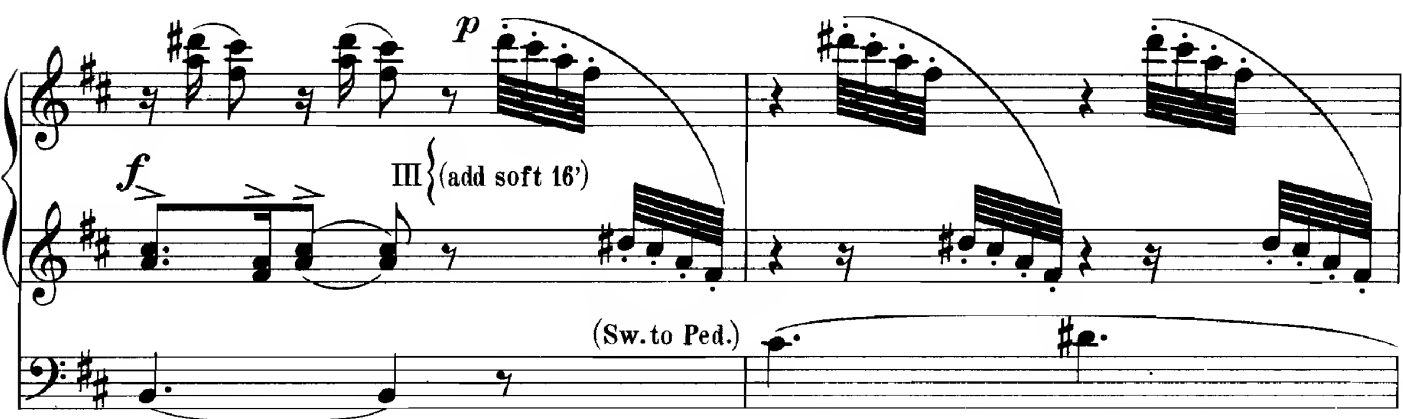




First system of musical notation. The top staff (treble clef) contains a series of eighth-note chords. The middle staff (bass clef) features a melodic line with a slur and a fermata. The bottom staff (bass clef) has a simple bass line with a few notes.



Second system of musical notation. The top staff continues with eighth-note chords. The middle staff has a melodic line with a slur and a fermata, marked with *cresc..*. The bottom staff continues with a simple bass line.



Third system of musical notation. The top staff features a melodic line with a slur and a fermata, marked with *p*. The middle staff has a melodic line with a slur and a fermata, marked with *f* and *III (add soft 16')*. The bottom staff has a simple bass line, marked with *(Sw. to Ped.)*.



Fourth system of musical notation. The top staff features a melodic line with a slur and a fermata, marked with *dim.*. The middle staff has a melodic line with a slur and a fermata, marked with *(soft 8' & 4' only)* and *rit.*. The bottom staff has a simple bass line, marked with *(b)*.

## Tempo I

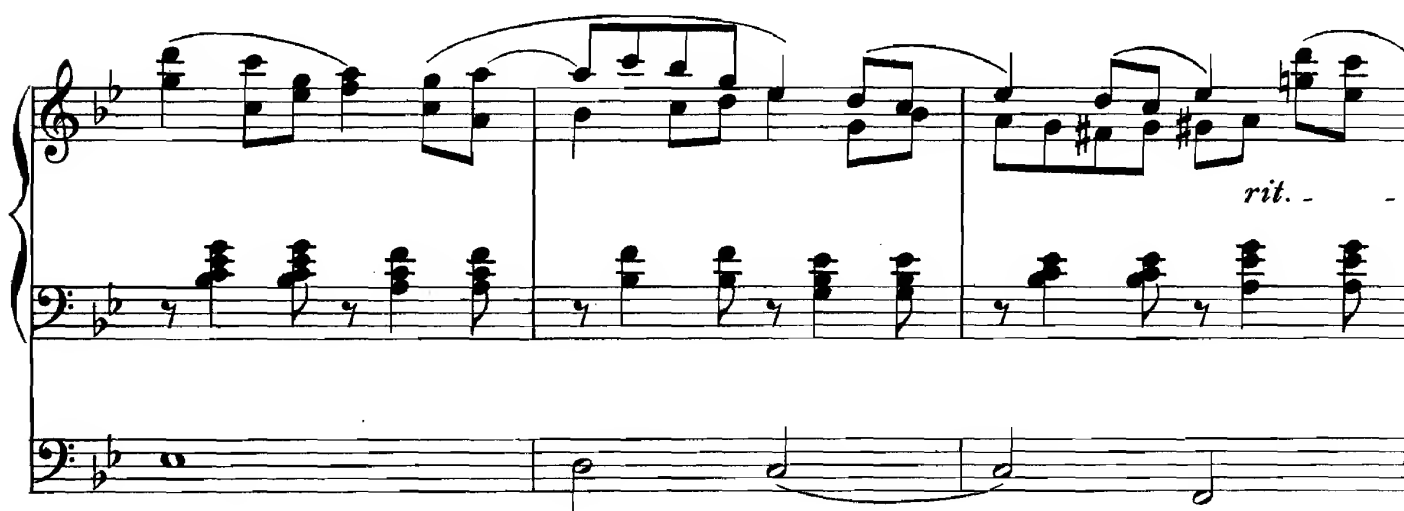
*p sempre rubato*

*rit.* *a tempo rubato*

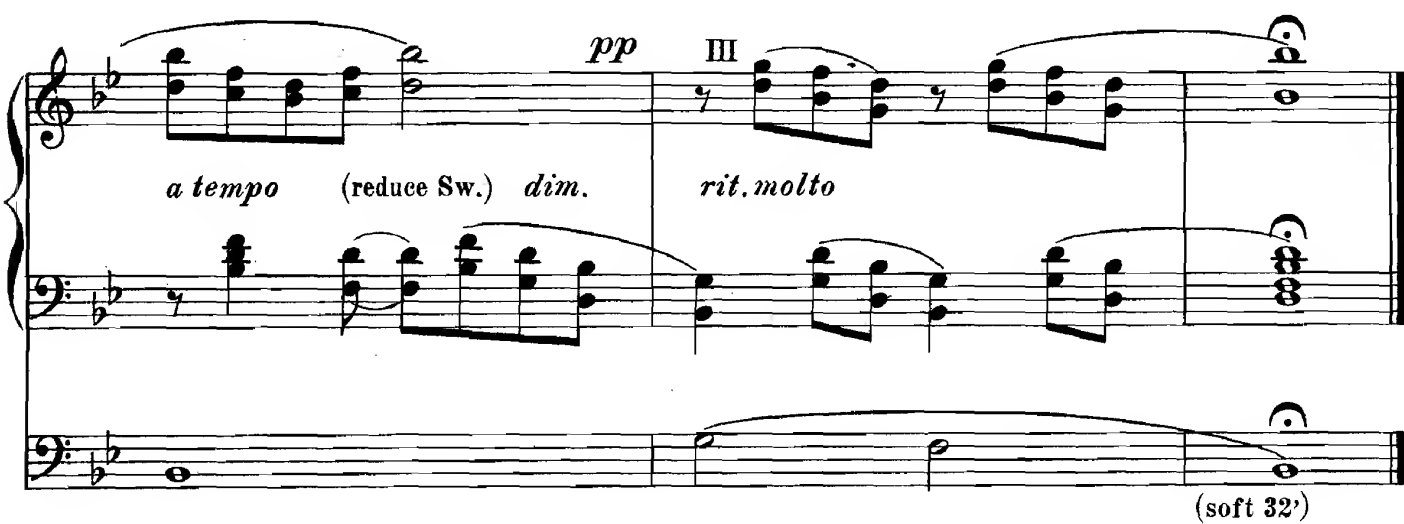




First system of musical notation. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff (bass clef) contains a bass line with chords and single notes. The system concludes with a double bar line.



Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. The system concludes with a double bar line.



Third system of musical notation. The upper staff begins with the marking *pp* and *III*. The lower staff begins with the marking *a tempo* (reduce Sw.) *dim.*. The system concludes with a double bar line. The marking *rit. molto* is placed above the final measure of the upper staff. The marking (soft 32') is placed below the final measure of the lower staff.

# Arthur W. Pollitt

## Original Compositions & Transcriptions for the Organ

- |        |                  |                                  |               |
|--------|------------------|----------------------------------|---------------|
| No. 1. | Moszkowski, M.   | Canon                            | Op. 81 No. 1  |
| 2.     | Tschaikowsky, P. | Andante from Pianoforte-Concert  | Op. 23        |
| 3.     | Hambourg, M.     | Volkslied                        |               |
| 4.     | Oehme, R.        | Myrthe, Cortège nuptial          | Op. 10        |
| 5.     | Crowell, H.      | Meditation                       | Op. 47 No. 3  |
| 6.     | Pollitt, A. W.   | Gavotte (B-flat)                 |               |
| 7.     | Moszkowski, M.   | Menuet                           | Op. 77 No. 10 |
| 8.     | Kaiser, H.       | Credo                            |               |
| 9.     | Tschaikowsky, P. | None but the weary heart         |               |
| 10.    | Tschaikowsky, P. | Canzonetta, from Violin Concerto | Op. 35        |
| 11.    | Pollitt, A. W.   | Sonata (C-minor)                 |               |
| 12.    | Schütt, E.       | Romance                          | Op. 38 No. 2  |
| 13.    | Hrensky, H.      | Près de la Mer                   | Op. 52 No. 3  |
| 14.    | Moszkowski, M.   | Mélocdie                         | Op. 77 No. 9  |
| 15.    | Moszkowski, M.   | Intimité                         | Op. 77 No. 5  |



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<b>GUILMANT, A.</b>	Pieces in different Styles, 18 Books	each	3 6
—	18 Pièces nouvelles, Op. 90	each	2 6
—	Practical Organist, 12 Books	each	3 6
—	Sonatas, Nos. 1 and 4	each	5 0
—	— Nos. 2 and 3	each	3 6
—	— No. 5		6 0
—	— No. 6		4 0
—	— No. 7		6 0
—	Noëls etc. 4 Books	each	3 6
—	Répertoire du Trocadéro, 3 Books	each	3 6
—	L'Organiste Liturgiste, 10 Books	each	3 6
<b>HÄNDEL, G. F.</b>	2 Concertos in D minor (Guilmant)	each	3 6
—	Concerto in B flat. (Sulze, Op. 7 No. 1)		3 0
—	Largo (Hellmesberger)		1 6
—	Largo and Gluck's Gavotte (Stark, Journal No. 2)		1 6
<b>HAYDN, J.</b>	Largo in F sharp (Fraser)		1 6
<b>HARWOOD, B.</b>	Sonata Op. 5		3 0
<b>HUMPERDINCK, E.</b>	Hänsel and Gretel, Prelude (Lemare, No. 4)		2 0
—	Angel Scene (Lemare, No. 5)		2 0
<b>KELLIE, L.</b>	The City of Night (Lemare, No. 6)		1 6
<b>LACHNER, FR.</b>	Marche célèbre (Lux)		1 6
<b>LEFÈBURE-WÉLY.</b>	Adeste fideles (Whittingham)		1 6
—	Romance sans paroles (Best, No. 46)		1 0
<b>LEMMENS, J.</b>	Prayer (Pieces, No. 3)		1 0
—	Ite Missa est (Pieces, No. 10)		1 6
—	Triumphal March (Pieces, No. 13)		1 6
—	Fanfare (Pieces, No. 16)		1 6
—	Finale, Grand Chorus (Pieces, No. 18)		1 6
<b>LEYBACH, J.</b>	Evening Prayer (Westbrook, No. 17)		1 6
—	Pastorale and Idylle (Westbrook, No. 18)		1 6
<b>LISZT, FR.</b>	Sposalizio (Lemare, No. 7)		2 0
<b>LUCAS, CL.</b>	Meditation		2 0
—	Three Pieces: Offertorium, Fugue, Gloria		2 0
<b>LULLY, J. B.</b>	Rigaudon (Best, No. 8)		1 0
<b>LUX, F.</b>	Fantaisie de Concert sur "O Sanctissima", Op. 29		2 0
—	Concert-Variations on Händel's "The Harmonious Blacksmith"		1 6
<b>MARCHANT, A. W.</b>	Reverie in G minor		1 6
<b>MERKEL, G.</b>	Christmas Pastorale Op. 56		1 0
—	Pastorale in G Op. 103		1 6
<b>NEVIN, E.</b>	Slumber Song (Lemare, No. 8)		2 0
<b>RAFF, J.</b>	Festival March (Westbrook, No. 6)		2 0
<b>RAKOCZY MARCH</b>	(Best, No. 18)		1 0
<b>RAMEAU, J. B.</b>	Rigaudon, from Dardanus (Best, No. 19)		1 0
<b>RAVINA, H.</b>	Adoremus (Westbrook, No. 8)		1 6
<b>RUBINSTEIN, A.</b>	Rêve Angélique (Lemare, No. 9)		2 0

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			NET S D.
SCHUBERT, F.	3 Military Marches, Op. 51	(Best, No. 12)	2 0
SCHUMANN, R.	Evening Song and Slumber Song	(Best, No. 12)	1 0
—	Träumerei and Winterzeit	(Best, No. 37)	1 0
STARK, H. J.	Prayer and Festival March	(Journal, No. 1)	1 6
—	Russell's Voluntary	(Journal, No. 4)	1 6
STEGGALL, R.	Romance		1 6
STOJOWSKI, S.	Mélodie	(Goss-Custard)	1 6
TSCHAIKOWSKY, P.	Andante cantabile (from 5th Symphony)	(Lemare, No. 20)	3 0
—	Marche from La Casse Noisette	(Goss-Custard)	2 0
WAGNER, R.	Tannhäuser: Overture	(Lemare, No. 23)	3 0
—	— Elizabeth's Prayer	(Lemare, No. 24)	1 0
—	— Evening Star	(Lemare, No. 25)	1 6
—	— March	(Westbrook, No. 19)	2 6
—	Rienzi: Overture	(Lemare, No. 22)	3 0
—	— March	(Westbrook, No. 24)	1 0
—	— Prayer	(Westbrook, No. 18)	1 6
—	The Flying Dutchman: Overture	(Lemare, No. 31)	3 6
—	Lohengrin: Prelude Act I	(Lemare, No. 21)	2 0
—	— Prelude Act III and Bridal Music	(Lemare, No. 16)	2 0
—	— Grand March for Wedding Procession	(Westbrook, No. 21)	1 6
—	— Wotan's Farewell & Fire Charm	(Lemare, No. 29)	3 0
—	The Valkyrie: Ride of the Valkyries	(Lemare, No. 28)	3 0
—	Siegfried: Woodland Murmurs	(Lemare, No. 11)	3 0
—	The Dusk of the Gods: Siegfried's Rheinfahrt	(Lemare, No. 19)	2 0
—	— Siegfried's Funeral March	(Lemare, No. 30)	2 0
—	The Mastersingers: Overture	(Lemare, No. 15)	2 0
—	— Walther's Prize Song	(Westbrook, No. 12)	1 0
—	— The same	(Goss-Custard)	1 6
—	— Prelude to Act III	(Lemare, No. 27)	1 6
—	— The same	(Lux)	2 0
—	— March	(Westbrook, No. 22)	1 6
—	Parsifal: Prelude, Act I	(Lemare, No. 12)	2 0
—	do. Act III	(Lemare, No. 13)	1 6
—	Good Friday Music	(Lemare, No. 14)	2 0
—	Siegfried-Idyll	(Lemare, No. 10)	3 0
—	Huldigungs-Marsch	(Westbrook, No. 35)	2 0
—	Albumblatt in C	(Westbrook, No. 19)	1 6
—	Träume (Dreams)	(Jekyll)	1 6
WAREING, H. W.	Organ Pieces, No. 6. Cathedral Music		1 6
—	7. River Music		1 6
WEBER, C. M.	Air with Variations from Op. 60	(Best, No. 22)	1 0
—	Air with Variations in A from Sylvana	(Best, No. 47)	1 6
WIDOR, C. M.	Marche Nuptiale	(Westbrook, No. 59)	1 6
—	Sérénade	(Westbrook, No. 54)	1 0
—	Nocturne	(Westbrook, No. 55)	1 0

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